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Paris, Anglade, Meyer-Lübke, Counson)—qui ne font point mention des *Razos*—n'auront tort qu'autant qu'il sera démontré que la langue des premiers troubadours n'est pas du "limousin." Et M. Morf n'apporte aucune démonstration de ce genre.⁵

Il reste qu'il a mis en pleine lumière l'interprétation vraie de *Lemosy* chez Raimon Vidal et qu'il a suggéré la raison qui a fait adopter à Raimon Vidal le nom de cette province pour désigner la langue provençale; on s'étonnera pourtant que M. Morf ait cru devoir le faire avec tant d'ampleur après que M. Paul Meyer a écrit dans son article classique de *l'Encyclopaedia Britannica*:⁶ "In the 13th century a poet born in Catalonia . . . , Raimon Vidal of Besalú, introduced the name of *Limousin* language, probably on account of the great reputation of some *Limousin* troubadours; but he took care to define the expression, which he extended beyond its original meaning, by saying that in speaking of *Limousin* he must be understood to include *Saintonge, Quercy, Auvergne, etc.* This expression found favor in

* Il n'entreprend même pas cette démonstration et se borne à dire (p. 1030 et n. 4) que, pour savoir dans quelle région s'est formée la langue des troubadours, nous aurions besoin d'une grammaire historique du limousin et, plus généralement, des dialectes provençaux. Sans doute.—M. Morf aurait pu citer encore M. Jean Beck, *La musique des troubadours*, Paris (1910), pp. 22-23 ["les premiers troubadours—et aussi les meilleurs—sont originaires des régions limitrophes du Limousin et . . . la langue littéraire qu'ils écrivent tous, sans distinction d'origine, est appelée par les contemporains (!) le langage limousin (*lingua lemosina*)"], et rappeler que M. Beck a la "certitude" que "les plus anciennes compositions musicales des troubadours sont d'inspiration religieuse" et que "l'enseignement des abbayes limonsines (S. Martial, S. Léonard et autres) a exercé une influence prédominante sur la musique profane" (I. I.). Le problème linguistique se double d'un problème musicologique, si tant est que M. Beck n'ait pas résolu celui-ci.

⁶ 11e édition, 1911, t. xxii, p. 491 (*id.*, 9e éd., 1885, t. xix, p. 868).—Cf. un autre article de M. Paul Meyer, *La langue romane du Midi de la France et ses différents noms* (*Annales du Midi*, I, pp. 1 sqq., notamment p. 7—sur Jaufré de Foix—, et pp. 9-10—sur Raimon Vidal).

Spain . . . and in the same country *lingua lemosina* long designated at once the Provençal and the old literary Catalan."

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CORRESPONDENCE

THE BITER BIT

To the Editors of Mod. Lang. Notes.

SIRS:—To its definition of *bit* as the mouth-piece of a bridle, the *NED.* appends the following note:

"It is not clear whether the word in this sense signifies that which the horse bites, or that which bites or grips the horse's mouth."

Light may be thrown on this question by another use of *bit* that seems thus far to have escaped the attention of lexicographers, namely, to denote the mouth-piece of a tobacco-pipe. When the word is used in this sense (common among both pipe-makers and pipe-users), the reference is doubtless to the biting man, not to the *beizender Toback*. There is a chance, to be sure, that this use has been taken over directly from the other, but that seems to me rather unlikely.

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A QUOTATION FROM MÖRIKE

To the Editors of Mod. Lang. Notes.

SIRS:—In Heyse's *Anfang und Ende* (1857) the hero, Valentin, reads while waiting for the heroine, Eugenie, Mörike's poems. Heyse writes: "Er . . . vertiefte sich . . . in die 'Mondscheingärten einer einst heiligen Liebe.'" Professor McLouth says (Holt, 1910, notes p. 65): "No such title occurs in Mörike's published works. It is probably a humorous invention of Heyse's as a good-natured joke on Mörike's romantic tendencies." But Heyse is too much of an artist to joke with a poet whom he intensely admires. The poem referred

to by Heyse is found in *Maler Nolten* (1832), p. 214 of the 2d volume of the 5th edition (Götschen, 1897). It is the third of the five "Peregrina" poems and begins:

"Ein Irrsal kam in die Mondscheingärten
Einer einst heiligen Liebe."

Heyse's reference to the poem is happy. This is namely one of the lyrics Mörike wrote about that mystic beauty who called herself Maria Clara Meyer and who caused Mörike some embarrassment. (Cf. *Eduard Mörikes Leben und Werke*, by Karl Fischer, 1901, pp. 51 ff.) *Maler Nolten* was revised by Mörike and there is a version of this poem dated July 6, 1824, beginning:

"Ein Irrsal kam in die Zaubergärten
Einer fast heiligen Liebe."

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BRIEF MENTION

The Science of Etymology, by the Rev. W. W. Skeat (Oxford, Clarendon Press, 1912). Professor Skeat's last book comes to us when all students of English are lamenting his death. There is nothing in the book that betokens a waning of power or of enthusiasm; nothing of an abatement of that persistent solicitude with which, for so many years, he has been instructing the public in the historic and comparative methods of regarding the facts of the language. Professor Skeat has had a large share in advancing linguistic science; and for the historic study of English he has rendered inestimable service by a surprising amount of expert work in the editing and especially in the annotating of early texts. He has stood in the foremost rank with those who have put English lexicography on the 'basis of historic facts and principles.' His knowledge of the language in all its periods has been masterful, his industry unflinching, and the exploring ingenuity of his mind has been balanced by a sanity of judgment that has won a world-wide confidence in his pronouncements. On the side of grammar

and comparative linguistics he has been an eager and progressive pupil of phonetics, morphology, and other divisions of the science to which his own contributions were of a more dependent character. To the end he has maintained characteristic vigor and eagerness in keeping sympathetically abreast with all investigation, and in promptly assimilating and genially and generously promulgating the most available results for the profit of a wider public. However varied the activities of this devoted scholar, his well-earned renown is centered in what he has achieved as etymologist. His name will be kept in enduring association with the subject of English etymology, which in his day and largely under his shared leadership was based on principles of accuracy. In this last treatise, which is "to draw attention to some of the principles that should guide the student of etymology in general, and of English etymology particularly," Professor Skeat has aimed to mediate, in his characteristic and attractive manner, between the technical investigator and the general reader, whom he would urge science-ward by showing him "how to make use of an English etymological dictionary" (p. 35). Canons of etymology are drawn up and illustrated; erroneous methods of derivation are exposed; rules and principles of historic changes in 'sounds' and 'forms' are made clear to the mind of average training; and in a succession of chapters, constituting the larger portion of the book, the English cognates traceable in the diverse languages of the 'family' are brought together in instructive lists. The book is well indexed (pp. 213-242) and should serve its purpose admirably.

Homer's Odyssey; a line-for-line translation in the metre of the original, by H. B. Cotterill. With twenty-four illustrations by Patten Wilson (Boston, Dana Estes & Co., 1912. \$5.50). This is a luxurious quarto. Its material make-up suggests the extravagance of a holiday season; but its artistic typography and the excellent art of its illustrations impose a limit on the suggestion. It is a book to go through the whole year with one, and it has an interest for the student of English meters that will be permanent. The translator, in a brief preface, discusses his choice of metric form. He recalls Matthew Arnold's controversy with Mr. Spedding, and adopts the conclusion that the English accentual hexameter, "in its effect upon